

LOCUS COMMUNICATIONS



PRESENTS

ARTISTS' VIDEO II

PRATT INSTITUTE, BROOKLYN, NY

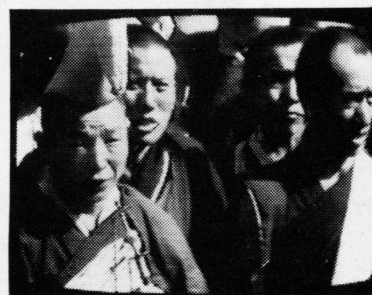
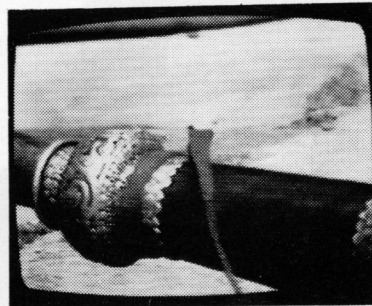
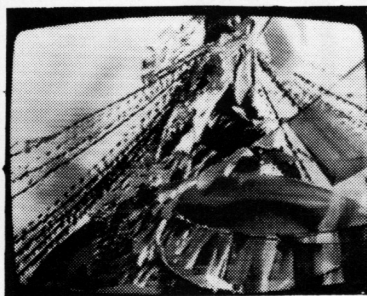
MARCH 15-30, 1983

VIDEO IN THE BOROUGHs

THE NEPAL TAPES

ALAN ESNER & JAMIE NEWMAN

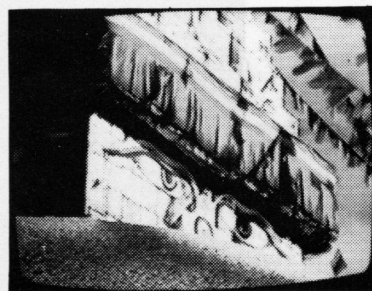
ALAN ESNER AND JAMIE NEWMAN BEGAN WORKING TOGETHER AS A TEAM DURING THEIR TRAINING FOR CAREERS IN BROADCAST TELEVISION AT BROOKLYN COLLEGE, WHILE THEY HAVE EARNED THEIR LIVING IN THE INDUSTRIAL, EDUCATIONAL, COMMERCIAL MARKETS, THEIR "INDEPENDENT VIDEO HAS A DISTINCT AND PERSONAL STAMP". THE NEPAL TAPES, UNLIKE MORE CONVENTIONAL ETHNOGRAPHIC DOCUMENTARIES WITH LINEAR PROGRESSIONS OF EXPLAINED OBSERVATIONS, ARE A SERIES OF SHORT, IMPRESSIONISTIC DOCUMENTS OF CULTURAL EVENTS AND LEGENDARY LANDSCAPES OF THE HIMALAYAN REGION OF NEPAL. FROM 1979-81, THE ARTISTS SERVED AS CO-DIRECTORS OF VIDEO COMMUNICATIONS FOR THE HEALTH MINISTRY OF NEPAL, CREATING TAPES, AND TEACHING VIDEO TAPE PRODUCTION. FASCINATED WITH THE COUNTRY AND ITS PEOPLE, THEY RETURNED IN 1982 TO BEGIN THEIR OWN WORK GATHERING FOOTAGE OF IMPORTANT OBSERVANCES AND TRADITIONS. THE THREE PIECES PRESENTED HERE REPRESENT THE FIRST EDITED COMPOSITIONS COMPLETED IN 1982. THE ARTISTS ARE CURRENTLY IN NEPAL, SHOOTING ADDITIONAL MATERIALS FOR THIS ONGOING ENDEAVOR. THEY HAVE STATED THAT "THE GOAL IS TO TAKE THE VIEWER TO A PLACE THAT ENCHANTS THE SENSES AND STEALS THE HEART, WHILE MAKING A UNIVERSAL CONNECTION BETWEEN THE CULTURES". ESNER AND NEWMAN'S TAPES HAVE BEEN SHOWN AT ANTHOLOGY FILM ARCHIVES, GLOBAL VILLAGE, MOMA, THE KITCHEN, IMAGE WORKSHOP, HIRSHORN MUSEUM, PRATT INSTITUTE, VIDEO FESTIVALS IN ITHACA AND ATLANTA, AND IN EUROPE.



THE HOTTEST THING ON WHEELS

11:22 MIN.

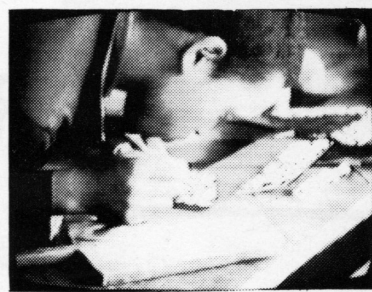
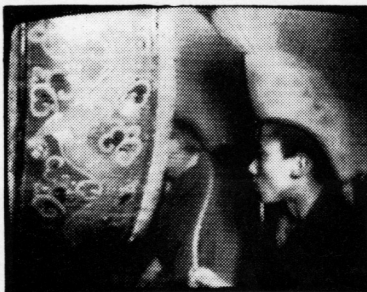
THIS PIECE TAKES A CLOSE LOOK AT ONE OF KATHMANDU'S COLORFUL FESTIVALS. SEVERAL DAYS ACTIVITIES ARE COMPRESSED INTO A SHORT, FRANTIC TAPE IN WHICH WE WATCH THE BUILDING OF A MASSIVE, WOODEN CHARIOT IN THE MIDDLE OF DOWNTOWN KATHMANDU. THE LIGHT FADES, THE CROWD GROWS AND THE BUILDERS RACE TO COMPLETE THE CONSTRUCTION BEFORE THE APPOINTED HOUR SELECTED BY THE ASTROLOGERS. AT THE CLIMAX OF THE WORK, THE ENORMOUS STRUCTURE IS PULLED THROUGH KATHMANDU BY THE ROARING CROWD.



MONK CYCLE

11:26 MIN.

ONE OF THE EVENTS THE ARTISTS WERE FORTUNATE TO WITNESS WAS THE RITUAL PROCESSION AND CREMATION OF AN IMPORTANT SPIRITUAL LEADER. IN THIS TAPE DEATH IS PRESENTED IN A VERY DIFFERENT WAY. TEARS ARE NOT SHED, AND THIS IS A SENSE OF BEGINNING RATHER THAN ENDING.



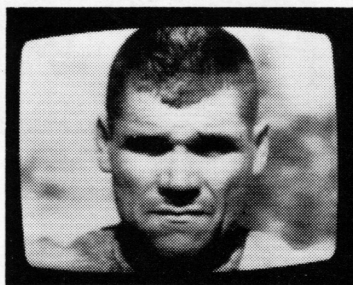
HIMALAYAN RHYTHM

11:51 MIN.

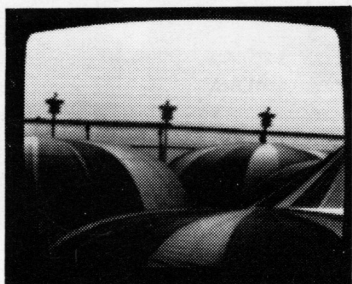
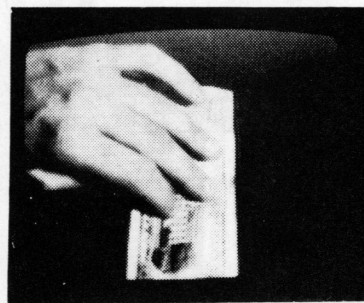
THIS PIECE COMBINES TWO RITUALS PERFORMED AT THE THAMI AND TANGBOCHE MONASTERIES IN THE EVEREST REGION OF NEPAL AND LOSAR, AND THE CELEBRATION OF THE TIBETAN NEW YEAR IN KATHMANDU. THESE THREE EVENTS FORM THE STRUCTURE OF A NON-NARRATIVE LOOK AT THE LAMAIST TIBETAN CULTURE NOW TRANSPLANTED TO NEPAL.

LOCUS COMMUNICATIONS, A MANHATTAN BASED MEDIA ARTS CENTER, AND PRATT INSTITUTE'S INTERART PROGRAM SPONSORED BY THE SCULPTURE DEPARTMENT, PRESENT VIDEO IN THE BOROUGHs, ARTISTS' VIDEO II. THIS TWO-HOUR PROGRAM FEATURES VIDEO TAPES BY THREE WELL-KNOWN ARTIST GROUPS FROM THE NEW YORK AREA: ALAN ESNER/JAMIE NEWMAN, THE NEPAL TAPES; NEIL ZUSMAN, BOUNDARY (WITH JULIE HARRISON), TYMPANUM, AND ORBIT; ADVANCED TELEVISION (EMILY ARMSTRONG AND PAT IVERS), NIGHTCLUBBING AND THE SHORT TAPES (WITH ROBIN SCHANZENBACH). EACH ARTISTIC APPROACH IS A UNIQUE ATTEMPT TO REVEAL THE NOVEL OR UNSEEN, A GRASP TOWARDS THE RHYTHMIC LIFE....FROM MANHATTAN TO THE HIMALAYAS. IN ALL OF THESE WORKS, THE COUNTERPOINT BETWEEN THE IMAGE AND SOUND TAKES PRECEDENCE OVER A NARRATIVE VOICE.

VIDEO IN THE BOROUGH IS A PROJECT FUNDED BY THE NATIONAL ENDOWMENT FOR THE ARTS, THE NEW YORK STATE COUNCIL ON THE ARTS, CON EDISON, THE CHEMICAL BANK, AND THE MEDIA BUREAU, TO PROMOTE THE SCREENING OF VIDEO TAPES THROUGHOUT THE BOROUGH. THIS PROGRAM AND ARTISTS' VIDEO I, WERE CURATED BY WENDY CHAMBERS OF ARTMUSIC, GERALD PALLOR, EXECUTIVE DIRECTOR OF LOCUS, AND SARA HORNbacher, PROJECT DIRECTOR. PHOTOGRAPHY CREDITS FOR THE GALLERY NOTES: ROBERT NATOWITZ. COVER IMAGE: IMAGE AND PHOTO STILL FROM THE HOTTEST THING ON WHEELS BY ESNER/NEWMAN.



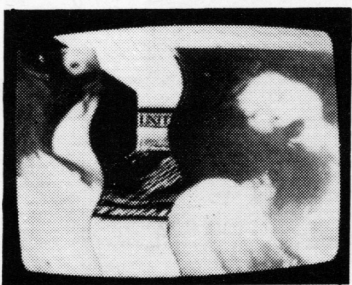
NEIL ZUSMAN WAS BORN AND RAISED IN BROOKLYN, NY, AND IS CURRENTLY ARTIST-IN-RESIDENCE/ADJUNCT INSTRUCTOR IN VIDEO AT THE CITY COLLEGE OF CUNY. HE RECEIVED A B.A. IN CINEMA AT SUNY BINGHAMTON IN 1977 AND HE HAS BEEN AN ARTIST-IN-RESIDENCE AT THE EXPERIMENTAL TELEVISION CENTER IN OWEGO, NY, SINCE 1976. "BOUNDARY", A COLLABORATION WITH JULIE HARRISON, WON FIRST PLACE IN THE 1980 ATHENS INTERNATIONAL FILM AND VIDEO FESTIVAL, A 1980 CAPS VIDEO AWARD IN NEW YORK STATE, AND WAS AN AWARD WINNER AT THE 1981 ATLANTA FILM AND VIDEO FESTIVAL. ZUSMAN'S WORK HAS BEEN SCREENED AT ANTHOLOGY FILM ARCHIVES, THE KITCHEN CENTER, THE MUDD CLUB, VIDEO EXPO '81, THE MONUMENTAL ART SHOW IN BROOKLYN AND MANHATTAN, AND IN TOURING SHOWS AND FESTIVALS THROUGHOUT THE USA AND EUROPE.



BOUNDARY 1980

18 MIN.

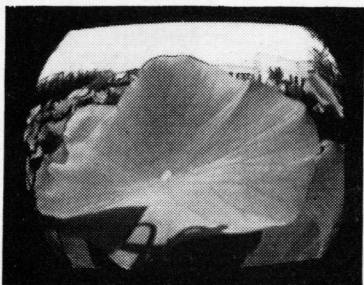
THIS TAPE COMBINES A RICH VOCABULARY OF PERSONAL, HISTORICAL, AND ELECTRONICALLY PROCESSED ABSTRACT IMAGES TO DESCRIBE THE MYTHICAL JOURNEY OF A FEMALE PROTAGONIST. ACCORDING TO ZUSMAN, "IT IS AN EXPERIMENT IN STORY TELLING, RANGING FROM AN ABSTRACT PSYCHOLOGICAL ATTACK UPON A WOMAN, A MYTHIC DEATH AND REBIRTH, A PERSONAL DIALECTIC WITH HISTORY, A WORLD VIEW EMBRACING VIOLENCE AS VILLAINY PERSONIFIED, A JOURNEY THROUGH THE WORLDS OF POWER AND INNOCENCE, AND A RETURN TO THE TRANSCENDENCE OF THE INDIVIDUAL OVER THE BOUNDARIES OF THIS HISTORICAL MIND-SET." PATTERNED MATRICES, CROSS-REFERENCED/FORMALLY MATCHED RELATIONSHIPS, AND EMOTIVELY CHARGED SYMBOLIC IMAGES, CONTRIBUTE MUCH TO THIS AESTHETICALLY COMPLEX NARRATIVE. MACHINE SYNTHESIS IS USED TO EXPLOIT THE VISUALLY AND AURALLY ASSOCIATIVE POTENTIAL LATENT IN THE IMAGES AND THE DRAMATIC STRUCTURE. CINEMATICALY SEQUENCED DENSITIES OF IMAGES/ELECTRONIC EFFECTS SUGGEST NETWORK NARRATIVITY, AND THE MULTI-LAYERED COMPLEXITY OF CONTEMPORARY LIFE.



TYMPANUM 1982

10 MIN.

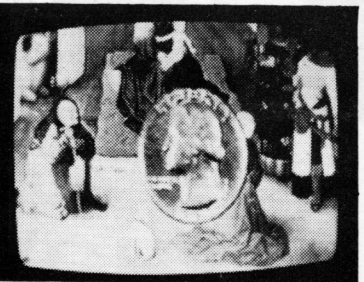
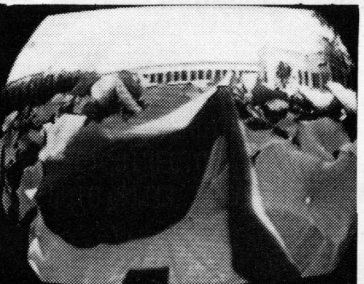
POLITICAL AND RELIGIOUS COMMENT COMES THROUGH IN THIS GROUPING OF SHORT WORKS OF ZUSMAN. "SILENT NIGHT" OFFERS A FLIP BOOK OF POLAND'S INFAMOUS CHRISTMAS. THE "MIRROR OF MAN'S WEARING AWAY" FLASHES SUPERIMPOSITIONS OF A CATHOLIC MASS VIEWED FROM AN AERIAL POSITION, WITH A RUBBING HAND. THE AUDIO TRACK COMBINES ASSOCIATIVE SOUNDS IN RITUAL-LIKE REPETITIONS. OTHER SHORTS JUXTA-POSE AN OUTER-SPACE ORIENTATION WITH EARTHLY IMAGES AND COLORIZED SWANS SWIMMING IN A POND OF NOTHINGNESS.



ORBIT 1982

7:40 MIN.

THE ARTIST DESCRIBES THIS WORK AS A DIALECTICAL MEDITATION ON THE CURRENT PSYCHO-ECONOMIC CLIMATE IN AMERICA. IT BEGAN AS A SELF-PORTRAIT, PARALL-ELING HIS OWN EXPERIENCE AS A STRIKING VIDEO WORKER, FIGHTING A LOST...BUT NECESSARY CAUSE. HE WAS ATTACKED ON THE PICKET LINE BY UNION BUSTERS AND HIS LIFE WAS SUBSEQUENTLY THREATENED BY PHONE. THIS EXPERIENCE, HE SAYS, "CHANGED MY OPINION ABOUT THE FUTURE OF OUR ECONOMIC VALUES, OUR ABILITY TO NEGOTIATE THEM, AND THEIR EFFECT ON OUR SUBCONSCIOUS. I BELIEVE THAT THERE WILL BE A SHIFT IN VALUE FROM ABSTRACT CURRENCY TO A WEALTH OF EXPANDED INDIVIDUAL POSSIBILITIES....A WEALTH OF PEACE, CONTINUING EDUCATION, AND COMPATIBLE TECHNOLOGIES." THIS STORY IS TOLD WITHOUT NARRATIVE VOICE; THE CONCERN IS FOR THE FUNCTIONING OF IMAGE.



ADVANCED TELEVISION EMILY ARMSTRONG & PAT IVERS



EMILY ARMSTRONG AND PAT IVERS, 'VIDEO VIXENS' OF MANHATTAN CLUB LIFE DURING THE INNOVATIVE PUNK/NEW WAVE PERIOD...THE BEGINNING OF THE SCENE... FORMED THEIR PARTNERSHIP ADVANCED TELEVISION IN 1977 TO VIDEO TAPE LIVE ROCK CLUB PERFORMANCES. BLONDIE, THE TALKING HEADS, CRAMPS, LOUNGE LIZARDS, BUSH TETRAS, AND MANY OTHERS NOW FAMOUS, APPEARED AT CBGB'S, MAX'S KANSAS CITY, HURRAH'S, THE MUDD CLUB, AND FINALLY AT DANCETERIA IN 1980, WHERE ATV CREATED AND PROGRAMMED THE FIRST VIDEO LOUNGE. THAT SAME YEAR, THEY PACKAGED THE FIRST FIVE YEARS OF CLUB VIDEO HIGHLIGHTS FOR A ONE-YEAR SERIES PREMIER, NIGHTCLUBBING FOR MANHATTAN'S CABLE AUDIENCE. IN 1981, THEY TOURED MAJOR US CITIES WHERE VIDEO ROCK CLUBS AND MUSIC VIDEO WERE DEVELOPING RAPIDLY IN RESPONSE TO A HIGH DEMAND, CREATED PRIMARILY BY MTV AND THE LIVE NEW YORK CITY SCENE.



PAT IVERS IS A TELEVISION DIRECTOR/VIDEO TAPE EDITOR/CAMERAPERSON, WHO HAS WORKED WITH BOTH ART AND COMMERCIAL CLIENTS AS AN EDITOR AT ELECTRONICS ARTS, INTERMIX; AS A TELEVISION EDITOR FOR MANHATTAN CABLE, WNEW-TV, AND ABC. IN 1981, SHE PRODUCED AND DIRECTED NEW MUSIC/NEW YORK, A THIRTY-MINUTE DOCUMENTARY OF NEW YORK CITY'S AVANT GARDE FESTIVAL OF NEW MUSIC PERFORMANCE, AND PRODUCED GRAFFITI ROCK IN COLLABORATION WITH THE KITCHEN. EMILY ARMSTRONG IS A TELEVISION PRODUCER WITH A B.A. IN SOCIOLOGY FROM QUEENS COLLEGE. SHE WAS ACCESS MANAGER FOR THE PROGRAMMING DEPARTMENT OF MANHATTAN CABLE FROM 1975-80; CONSULTANT PRODUCER TO A LARGE NUMBER OF INDEPENDENT PRODUCERS ON ACCESS CHANNELS C, D, & J; AND IN-HOUSE PRODUCER FOR COMPANY PRODUCED PROGRAMS. FROM 1981 TO 82, SHE WAS PROGRAM DIRECTOR FOR LOCUS COMMUNICATIONS.

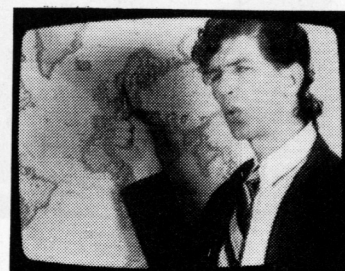


NIGHTCLUBBING 1975-80

35 MIN. (EXCERPT)

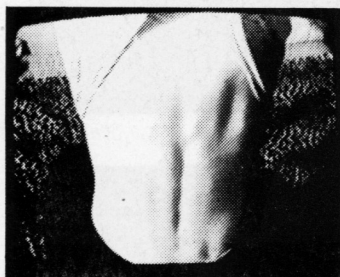


ADVANCED TELEVISION BEGAN TAPING AT CBGB'S AND AS OTHER CLUBS OPENED UP, THEY EXPANDED OUT...DOCUMENTING OVER 300 HOURS OF THE ROCK CLUB MUSIC PERFORMANCES FROM 1975-80. THE TAPES WERE FIRST SHOWN PUBLICLY AT SCREENINGS AND ART CENTERS; ATV PRESENTED THE FIRST ROCK VIDEO SHOW AT A NIGHT CLUB (MUDD CLUB 1978). THEY HAVE BEEN FEATURED ON ABC'S 20/20, PBS'S NEWSBEAT, AND BBC'S TOP OF THE POPS. THESE TAPES HAVE BEEN EXHIBITED WIDELY IN SHOWS ACROSS THE US AND EUROPE, IN MUSEUMS, CLUBS AND ON TELEVISION. TAPES FROM THIS COLLECTION PRESENTED IN THIS SHOW INCLUDE: THE DEAD BOYS, 1977; THE LOUNGE LIZARDS, IGGY POP, AND THE CRAMPS, 1979; THE SUBURBS, BUSH TETRAS, BALLISTIC KISSES, KID CREOLE AND THE COCONUTS, HUMAN SEXUAL RESPONSE, AND JAMES "BLOOD" ULMER, ALL FROM 1980.



THE SHORT TAPES 1980-82

12 MIN. (EXCERPT)



ADVANCED TELEVISION IS CURRENTLY WORKING ON WHAT THEY CALL THE SHORT TAPES, USING MUSICAL SOUNDTRACKS AND RELATED IMAGERY. CHAIN OF FOOLS, 1980, IS A HIGHLY-CHARGED TREATMENT OF STILL PHOTOGRAPHS, DOCUMENTING THE VICE SQUAD ARREST OF 27 STAFF MEMBERS OF DANCETERIA, INTERCUT WITH MOVIE FOOTAGE OF PRISON & CROWD SCENES FROM THE 1920'S, RECALLING PROHIBITION AND EXECUTION BY ELECTRIC CHAIR. THE SONG, CHAIN OF FOOLS, SUNG BY ARETHA FRANKLIN, ENHANCES THE COOL DISTANCING OF THEIR PUNK SENSIBILITY. GIRL PORN-BOYS BACKS, 1981, HAS BEEN DESCRIBED "AS A WOMAN'S ANSWER TO ROBERT MAPLETHORP'S HYMNS TO MALE FLESH...FOURTEEN BOYS TAKE OFF THEIR SHIRTS FOR THE CAMERA." VILLAGE VOICE CENTERFOLD, 7,29/81 (IN COLLABORATION WITH ROBIN SCHANZENBACH). SAMAUURI TOYS, 1982, WAS PRODUCED AS A PROMO TAPE FOR THE BALLISTIC KISSES...A MARTIAL ARTS HOW-TO; HOW NOT TO TAKE THINGS SITTING DOWN". EUROPEAN ASHES IS THEIR FIRST POLITICAL PROMO TAPE, FIRST SHOWN DURING THE JUNE 12 DISARMAMENT WEEK. MUSIC AND IMAGES WERE RECORDED WITH THE BALLISTIC KISSES EXCLUSIVELY FOR THE VIDEOTAPE. "WORLD WAR III IN EUROPE; NO ONE HAD A CHANCE."

